

JEFFERSON MONTHLY



Community Confessions

How The Hearth is Transforming
Southern Oregon . . . One Story at a Time



Music Festival Drawings by Jerry Baron

Oregon Coast Music Festival

James Paul, Music Director ▪ Jason Klein, Associate Conductor

JULY 14th - 28th 2012

JULY 14, SATURDAY @ Noon
BAY AREA CONCERT BAND
Mingus Park, Coos Bay - FREE

JULY 15, SUNDAY @ 2pm
NICOLE CAMPBELL
"Concert and Champagne Reception"
OIMB Boathouse, Charleston
\$25 Member, \$30 Non-member

JULY 17, TUESDAY @ 7:30pm
GOLD COAST CHORUS and SEA BREEZE
HARMONY CHORUS
Emmanuel Episcopal Church, Coos Bay
\$10 Member, \$15 Non-member

JULY 18, WEDNESDAY @ 7pm
JENNINGS & KELLER
North Bend Library - FREE

JULY 19, THURSDAY @ 7:30pm
charlie freak
Rogers Zoo, North Bend (21 and over)
\$10 Member, \$15 Non-member

JULY 20, FRIDAY @ 7pm
THE 234th ARMY BAND
Hales Center, SWOCC Campus, Coos Bay - FREE

JULY 21, SATURDAY @ Noon
WHITE RHINO MARIMBA BAND
Shore Acres State Park, Charleston - FREE

JULY 24, TUESDAY @ 7:30pm
ORCHESTRA CONCERT I, "Spring Theme"
Im Frühling (In the Spring) - Goldmark
Appalachian Spring - Copland
Symphony No. 1 - Schumann
JAMES PAUL - Conductor
Marshfield HS Auditorium, Coos Bay
\$18 Member, \$20 Non-member, \$10 Student

JULY 25, WEDNESDAY @ Noonish
FESTIVAL MUSICIANS JAM SESSION
Coos Bay Farmer's Market - FREE

JULY 26, THURSDAY @ 7:30pm
ORCHESTRA POPS CONCERT, "Comedy Tonight"
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JULY 27, FRIDAY @ 7:30pm
LINDSAY DEUTSCH, Violin Recital
Hales Center, SWOCC Campus, Coos Bay
\$18 Member, \$20 Non-member, \$10 Student

JULY 28, SATURDAY @ 7:30pm
ORCHESTRA CONCERT II, Beethoven & Elgar
Symphony No. 1 - Beethoven
Symphony No. 1 - Elgar
JAMES PAUL - Conductor
Marshfield HS Auditorium, Coos Bay
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Coos Art Museum opens its 19th Annual Maritime Art Exhibition (see Artscene p. 28 for details).



Shasta Yama 2012 at Shastice Park in Mt. Shasta (see Artscene p. 28 for details).



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ON THE COVER

Storytelling in a public venue provides a unique opportunity for both the audience and the person sharing their story.

PHOTO: SARAH STACKE PHOTOGRAPHY

The JEFFERSON MONTHLY Vol. 36 No. 7 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Eagle Web Press

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By Jennifer Margulis

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Writer and storyteller Jennifer Margulis explores the intense world of *The Hearth*; a venue that allows community members to take the brave step of sharing meaningful personal stories in a public setting.

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PHOTO COURTESY OF CHRISTOPHER BRISCOE

The cast of Oregon Cabaret Theatre's production of Roger Bean's *Life Would Be a Dream* (see Artscene p. 28 for details).



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Tuned In Ronald Kramer

Fairness

As I mentioned in this column last month, Southern Oregon University and the JPR Foundation continue to work at resolving their differences regarding the partnership under which Jefferson Public Radio operates. A retired federal judge has been engaged as a mediator and mediation sessions are scheduled for June 8-9. Since this column goes to press before those mediation sessions take place, I am unable to predict their outcome which I will report to you in this column in the *Jefferson Monthly's* August issue.

The issues at hand are fundamental to the character and success of Jefferson Public Radio both in terms of its present nature and its future viability. JPR's endurance requires a fair, educated resolution of each party's differences — which is my personal goal for this process. More to come in August.

Thinking about fairness caused me to reflect on the Federal Communications Commission's (FCC) long-abandoned Fairness Doctrine. Its extinction was accomplished in 1986, advocated by conservative politicians with huge support from the National Association of Broadcasters.

Few people know about the connection between the Fairness Doctrine and the tobacco industry. Tobacco consumption has been in continuing decline in America for decades and medical science has long-since proven the link between smoking and serious hazard to human health. The result of this reduced use of tobacco products has been an increase in the average life span and significant savings to our nation's health care system. What many tend to forget is that it was action taken by the FCC under the Fairness Doctrine that, perhaps more than any other single factor, resulted in the national decline in tobacco use.

The Fairness Doctrine was fairly simple.

Notwithstanding a trial balloon recently launched which suggested that the airwaves be defined as private property, our nation has always defined them as a public resource, rather like water and air. Broadcasters like JPR are authorized to use those airwaves only on a finding by the FCC that issuing a license to do so serves the public interest. The FCC's Fairness Doctrine held that, for an issue defined as being "a controversial issue of public importance," radio



It seems to me that if our national view is only shaped by those who have the money to buy airtime, our national interest is harmed.

or TV stations which broadcast paid advertisements involving that issue were obligated to provide significant (not necessarily equal) airtime — at no cost — to parties with an opposing view.

In practice, the Fairness Doctrine was originally applied largely to political matters until a

New York lawyer filed a complaint with the FCC regarding tobacco advertising. He contended that the use of tobacco — which was heavily advocated in advertising which was, at the time, one of broadcasting's largest sources of advertising — was a controversial issue of public importance and that those who believed tobacco use was harmful were entitled to free airtime to explain their view. Ultimately, the FCC concurred and broadcasters were required to broadcast one anti-smoking message for every five tobacco ads they carried. Over time, the ratio was moved to more like 50-50 and, ultimately tobacco advertising disappeared from the airwaves because it produced more anti-smoking messages. That's why you now see tobacco advertising in the form of sporting event sponsorships and print advertising — but don't see or hear it in broadcast media.

Looking back on the conclusive research regarding the ill-effects of tobacco use, the Fairness Doctrine seems to have accomplished a useful public goal. Given the

CONTINUED ON PAGE 19



These storytellers are just ordinary folks brave enough to stand up and tell something true about their lives.

PHOTO: JENNIFER MARGULIS

Community Confessions

How The Hearth is Transforming Southern Oregon ... One Story at a Time

By Jennifer Margulis



PHOTO: JENNIFER MARGULIS

I was too shy to say hello to David Ingham but I knew with the certainty that comes from being five-years-old that one day I would marry him. David lived in the house across the street with his parents and his sisters, Eleanor and Melissa. Mr. Ingham walked to the bus station every morning at the same time my brother Zach and I raced down Gibbs Street to Mason Rice Elementary School.

Mr. Ingham's left hand was missing. Where his hand should have been there was a white stump, smooth and round like a man's baldhead. He walked with a cane as long as Pinocchio's nose in his good hand, swinging it in front of him from side to side. Mr. Ingham wore dark sunglasses. I knew if he took them off I would be able

to see all the way into his brain.

A chemist like my father, Mr. Ingham blew up his hand and his eyes in an accident in his lab. My father told us that it was a coincidence that Mrs. Ingham, too, was blind. She had a degenerative eye disease. I didn't understand exactly what that meant. But even though she couldn't see me with her eyes, Mrs. Ingham knew what I had done the day I committed an unspeakable crime ...

So began a story I told on June 16, 2011 at "The Hearth," a quarterly gathering organized by 45-year-old Mark Yaconelli, an internationally known storyteller who travels from California to Zimbabwe to help communities heal through sharing real-life stories. Mine was one of six stories told that

night on the theme, “tales from childhood.”

Becky Sherman began the evening by recounting how, even though she looks like your typical electric-car driving, Dansko-wearing Ashland mom of two, she actually grew up north of the Arctic Circle and learned to pilot a plane, drive a pick-up, and shoot a .44 Magnum revolver by the time she was twelve.

Skip Andrew shared the defining moment of his childhood in Iowa: one morning not long after his father returned from World War II, his little sister’s nightdress caught on fire, burning her body so badly the doctor dropped his black bag in horror as he came through the door. His father had told him his job was to protect his little sister but Skip had been fast asleep upstairs when it happened.

At each Hearth, Mark Yaconelli introduces the storytellers and adds stories of his own to the mix. He talks wryly about learning to accept his young son’s love of nature and taking his time, reminisces about trying to outwrestle his brother-in-law (and failing), and recounts how he fell in love with the young college co-ed who would later become his wife the first time she walked into the room, only to discover that she already had a boyfriend named Dale. “I hope none of you is named Dale,” Yaconelli says, scanning the crowd at a recent storytelling event. “I hate the name Dale.” Energetic, enthusiastic, and committed to helping people get along, Yaconelli sees these evenings where the community comes together to tell stories and he shares his as well as something bigger than storytelling: for him, The Hearth is a way to bring people in southern Oregon closer to each other.

“One of the greatest gifts you can give is to ask someone to tell their story and then really listen to them,” Yaconelli explains to me. “There is something that happens between the listener and the teller that’s mysterious and wonderful and alive.”

One day after school there was a knock on the door.

“Our cat just had kittens,” Eleanor Ingham said to my father. “Would Jenny like to come see them?”

It was winter in New England and bitterly cold outside. I put on my parka and followed Eleanor out the door. Their drive-

way was as long and steep as Mount Kilimanjaro and I had to take two steps to Eleanor’s one to keep up. But I was breathing hard because I was excited to see the kittens not because of the climb.

From a Couple Dozen People to a Packed Crowd

Co-founder and Director of Special Projects for the Center for Engaged Compassion in Claremont, California, Mark Yaconelli works with prison employees in Canada, brings Republicans and Democrats together for trainings in Washington D.C., and helps genocide survivors in Africa make peace with genocide perpetrators. Yaconelli is the son of a pastor and himself earned a masters degree in Christian Spirituality from the Graduate Theology Union in 1996. He started The Hearth in Ashland, Oregon—where he has lived with his wife and three children (Grace, 8; Joseph, 14; Noah 16) since 2005—because he realized he wanted to do something for his own community.

The first Hearth had a couple dozen people in a bar in Ashland on Valentine’s Day 2010. For the following year the get-togethers were held at



Mark Yaconelli telling a story at The Hearth with his brother, Trent Yaconelli and the Incidentals providing music. INSET: Melinda Schurr and her 8-year-old daughter Olivia at The Hearth.

PREVIOUS PAGE, BOTTOM: Barbara Arrais of Ashland listening to a story.

the Community Center on Winburn Way. Now between 150 and 180 listeners cram into a donated space at the First Congregational Church at 717 Siskiyou Boulevard in Ashland. Though most of the advertising is done through an email list and word-of-mouth, the most recent gatherings have been standing-room only.

Each Hearth is organized around a theme. The music that frames the stories that are told is organized by Duane Whitcomb, local performer and violin teacher. This musical accompaniment plays an important role at The Hearth, and Whitcomb takes the time to find local musicians who can perform songs that speak to the theme of the evening. The music appears to serve two purposes: at the beginning of the evening, it prepares the audience for the stories and, at the end of the evening, it seems to help people process the feelings and images they heard before they transition back into their lives.

Admission to The Hearth is a \$5 donation that is then donated to a designated charity. At intermission volunteers sell refreshments, donating these profits to charity as well. Charities that have benefited from The Hearth include the Medford-based Maslow Project that helps homeless teens in Southern Oregon; Rogue Valley Farm to School, a non-profit which connects local

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Tommy

Emmanuel • JUL 14

Dukes of September • JUL 5

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JUL 26

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Jefferson Almanac

Paula Bandy

Where Has Beauty Gone?

Several years ago, on one of my first trips by train to Portland, I noticed how shabby and garbage-ridden the backs of buildings along the train tracks were. Part of the trip from Klamath Falls north is through beautiful landscapes – huge fir forests, deep canyons and rocky cliffs – and then the closer we got to civilization and cities the more decayed and neglected the land appeared from the train. At the same time I was considering the ugliness of our disposable lives, I was also thinking how sad it is that the once revered train has been relegated to the wrong side of the tracks. I find the train rather romantic; there is a slow beauty to it, watching the world drift by and sleeping to the rocking of the wheels. A plane ride certainly doesn't offer this rhythmic relaxation. Then again, you can't see ugly garbage from a plane either. But the sound of a train is jazz, the distant, long, slow saxophone in the night, and in that lonely melancholy, I find there is a hidden solace of beauty. And it was on this train ride, that I began my search for where beauty has gone.

The concept of beauty is a multi-dimensional and transdisciplinary perception. I use the word perception not because 'beauty is in the eye of the beholder' as much as to identify within my realm of inquiry beauty as being *the* perception, not what is perceived. The disregard for beauty is evident in our culture, creating imbalances within our communities and the world at large. Beauty is intrinsic in human nature, and when placed at the core of human values we can sense and explore the transcendent nature of beauty. Beauty causes us to pause and our heart to quicken. Beauty is life-affirming.

Western culture, like today's 'commodified' beauty, reveals a high regard for money and places a cash value on beauty. Beauty, as a way of life, doesn't flourish in a society that honors the bottom line above all else. When we as a society value money, our paradigm of quality shifts to a paradigm of

quantity and quality tends to become compromised. It can be said that it's the quality of our attention that influences how we see and how deeply we feel.

I recently met a couple at a wine tasting. I mentioned the store where I was working at the time; it carries beautiful items mostly created and produced in the USA. Both functional and beautiful items are sold there, many one-of-a-kind with price points from low to high. The couple was familiar with the store in Jacksonville, OR and had been in several times but the woman's comment momentarily silenced me. She said that, "yes, there were beautiful things but it didn't quite fit with their lifestyle." After a moment, slightly smiling, I said, "I understand, but I'm so sorry that beauty is not part of your life." In the store we often heard comments about the beauty of the store – that it's like a museum – and I shake my head pondering the concept that beauty is obsolete and now only in museums.

What excites me is that 'beauty' as a new way of living, may be just beginning to come to life. Five years ago when I first started researching and writing about the concept of beauty, there wasn't much available except material that instructed one on how to *be* beautiful or volumes of work that focused on beauty in art.

On my bookshelves now are books titled, *Beauty Matters*, *Aching for Beauty* (about footbinding), *Uncontrollable Beauty*, *Timeless Beauty*, *Homo Aestheticus*, *Divine Proportion*, *The Earth Has a Soul*, *The Spell of the Sensuous*, *Tree*, *The Sense of Beauty*, *In Search of Duende*, *the Conference of the Birds*, *The Ornament of the World*, *Biomimicry*, *The Ages of Gaia*, *On Beauty and Being Just*, *Tulipomania*, *On the Origin of Beauty*...to name a few. These books run the gamut discussing beauty in

fashion, art and cosmetics, to religion, nature, philosophy, quantum science, mathematics, music, poetry, cultural studies, illusion, delusion, complexity, ethics, economy. In other words, beauty is present, perhaps hidden, in every facet of life.

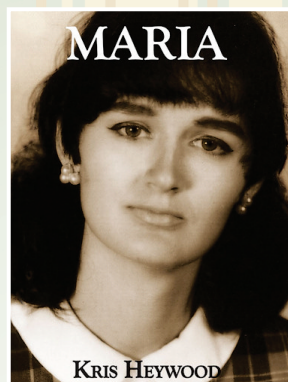
Globally, humanity is being forced to re-evaluate what is valuable. As many of us sense in this polarized world, the old normal is nowhere close to the new normal. We need to do things differently if we want to live sustainably and to do so requires a new set of values and an honest re-examination of

all of our cultural (and personal) assumptions. As conscientious consumers we must work to change the existing paradigm and initiate the 'quality over quantity' posture. It's not enough to just buy local but *locally* and USA made as well. Similar to the backtracking of trains, beauty as an everyday personal expression has been derailed. Beauty is shelved as obsolete – museum quality only. The practice of living beauty as a daily personal expression and way of life reflects a deeper integrity that can make a significant difference in the quality of our lived experiences and ultimately in all of our lives. Let beauty begin.

Paula Bandy is a writer, visual artist and beautyosopher. She is currently working on her doctorate in Transformative Studies at California Institute of Integral Studies. Her dissertation topic: Beauty emphasized with flamenco, Taoism and beyond.

The disregard for beauty is evident in our culture, creating imbalances within our communities and the world at large.

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Theater and the Arts

Molly Tinsley

A Dark Place

This season the OSF features two Shakespearean takes on young love in a hostile environment. Onstage in the Bowmer, *Romeo and Juliet*, barely out of childhood, surrender to their passionate infatuation and marry, despite their feuding families. Although their path proves fatal, their whole-hearted innocence has earned them iconic status in the annals of true love.

In the New Theatre, fair Verona expands to the plains of Troy, where for seven years the Greeks have laid siege to the city. Within the walls, the smitten Troilus (Raffi Barsoumian) lays siege to an evasive Cressida (Tala Ashe). There is no talk of marriage, but their mutual attraction, aided by her persistent uncle Pandarus (Barzin Akhavan), leads to a night together. Although spared death, they are forced apart by politics and consigned to the annals of false love.

In *Romeo and Juliet*, Shakespeare created a legend; in *Troilus and Cressida*, he is constrained by a pre-existing one. The surprises in the latter come in its portrayal of the military stalemate that surrounds and finally overwhelms the lovers. Director Rob Melrose probes and embellishes this cynical aspect of the play—the political machinations, the moral burn-out, the elements of dark farce.

Transplanted to the modern Middle East, amid ancient statuary and stretches of desert, the Greeks become occupation soldiers with an American flavor while Troy resembles an Arab capital like Baghdad. This updating works best for the Greeks, worn-down, dehumanized, drug-addicted, or otherwise detached from reality after too many tours at the front. Rex Young as the commander, Agamemnon, stands tall and ramrod straight, immune to doubt, ever-smiling and on message. Elijah Alexander, the gung-ho, monosyllabic Ajax, con-

dures the three stooges as he inflicts damage on the magnificent Michael Elich, a shell-shocked, self-medicating Thersites.

Recent politics make the association of Trojan and Arab elites more problematic.

Shakespeare's text tends to favor the Trojans and their concern with honor. Their chief Hector (the appealing Bernard White) displays a quiet courage and a questioning mind. Trim and civilized in his gray suit, he obviously earned his reputation

through brains, not brawn. In one of the production's finer moments, he will calm the brutish Ajax with an embrace.

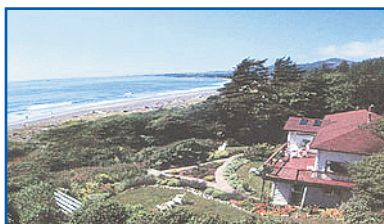
Yet Melrose's concept calls for extreme decadence in Troy: think sons of Saddam Hussein, or super-rich Saudi princes.

Thus as representative of the city's spirit, the heroic Hector is usurped by the bumbling, spineless Pandarus, made to resemble a cross between Saddam and Groucho. Paris (Ramiz Monsef) and the captive Helen (Brooke Parks) devolve into caricatures of dissolution that turn Paris' expressed desire to cleanse Troy of her abduction into a joke. Even Troilus' emotional experience, blunted in his opening scene by physical clowning, doesn't plumb deeper than spoiled petulance.

As Cressida, however, the daughter of a Trojan priest who has defected to the Greeks, Ashe creates a character that makes psychological sense. Left to fend for herself, Cressida is savvy enough minimally to humor her uncle Pandarus despite her palpable distaste for his lewd posturing. She knows it's best not to offend, but neither will she trust. In pressuring her to have sex with Troilus, Pandarus is only hoping to raise his own standing with the royal family. Besides, "men prize the thing ungained": she knows that sleeping with Troilus, she would cede what little power she has. She vows resistance to her uncle's

“In *Romeo and Juliet*, Shakespeare created a legend; in *Troilus and Cressida*, he is constrained by a pre-existing one.”

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proposition, even though she is secretly in love with the young man.

Thus it comes as a surprise when we see her next and she's blurting an invitation to Troilus to come into her house. But so the legend goes. Troilus takes pains to reassure her that she can trust him, linking the notion of truth to his name—"true as Troilus"—again and again, until he's taken sole possession of that quality. All that's left to Cressida is its opposite; she resigns herself to eternal indignity if she prove false. Before Pandarus leaves the two alone, he declares that if they should ever betray each other, all pimps will be called by his name. He adds for emphasis: "Let all constant men be Troilus, all false women Cressida," giving away the final judgment at the end of the first half.

In the clutches of this foregone conclusion, Ashe's Cressida continues to counter its "false" pronouncement by embodying a very different truth. Immediately following her surrender to Troilus, she learns her father Calchas has arranged for her to be traded to the Greeks in exchange for a captured Trojan. To her dismay, the constant, "true" Troilus goes along with the plan with more posturing than regret, handing her over to the Greek Diomedes. A lone female in the Greek camp, her falseness becomes instantly axiomatic. After she is forced to kiss a line-up of soldiers, Ulysses proclaims the "wanton spirits" displayed by every inch of her body! Clearly she needs Diomedes on her side and can keep him there platonically for only so long. It's either him or every other man in the camp. When he threatens to walk, she must finally succumb, to him and to her legendary "false" identity.

Interestingly, Melrose's decision to double-cast numerous characters underscores the negotiability of false and true. Montef is both the heterosexual lover Paris and the homosexual beloved Patrocles. Akhavan is Pandarus the pimp and Menelaus, the cuckold. White is not only heroic as Hector but also slovenly and absent-minded as the traitor Calchas. Good and bad, perp and victim, depend on whose side you're on. With only glimpses of a moral norm from which to launch the correctives of comedy or the transcendence of tragedy, the dark farce of *Troilus and Cressida* ends with a whimper and a curse that resonates today.

Molly Tinsley taught literature and creative writing at the US Naval Academy for twenty years. Her latest work is the memoir, *Entering the Blue Stone* (www.fuzepublishing.com).

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Colleen Pyke is a long time volunteer and supporter of Jefferson Public Radio. She worked for JPR for over 13 years, as host of *Open Air* and in the Development Department. Colleen volunteers for EVERY fund drive, so you'll find her a familiar voice.

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Inside the Box

Scott Dewing

Weapons of Mass Propagation

A fundamental dilemma with creating weapons is that they will eventually end up in the hands of your enemy. Create a super-weapon, such as a nuclear bomb, that's capable of massive destruction and death and you've created a super-problem that you'll have to face sometime in the future.

But what do I know? I'm a technologist, not a military strategist. Maybe the game is that you just keep developing more powerful weapons and better countermeasures so that you can remain on top of the global dog-pile while your enemies beneath you eventually acquire your weapons and use them to claw and fight their way to the top.

That sounds kind of like what we humans have been doing ever since Uhg created a bigger club to defeat the other cave-dwelling clan on the other side of the valley. It has escalated from there, but the results have remained pretty consistent and predictable. This cycle of violence seems futile and crazy to me. But again, I'm just a technologist, not a psychologist so I'm not really qualified to diagnose the entire human race as being collectively insane.

I was reminded of this mad cycle recently with the disclosure that the U.S. Government in concert with the Israeli intelligence community were behind the Stuxnet virus that targeted computer systems that control Iran's nuclear enrichment facilities. (Technically, Stuxnet was a "worm", which is a classification of computer virus that seeks to replicate itself and spread to other computer systems. But let's just simply call it a "virus".)

Stuxnet became disclosed to the public

in 2010 when, due to a programming error, the virus spread via the Internet. Stuxnet didn't pose any harm to those of us casually surfing the Web on a PC or a Mac. It targeted industrial control systems.

According to Symantec, an anti-virus software and research company, the final goal of Stuxnet is, "to reprogram industrial control systems (ICS) by modifying code on programmable logic controllers (PLCs) to make them work in a manner the attacker intended and to hide those changes from the operator of the equipment."

So unless you were operating a natural gas pipeline, power plant, or a nuclear enrichment facility from your home computer, you were safe

from the threat of Stuxnet and didn't need to worry about updating your anti-virus software.

If, however, you were an engineer working in the Natanz nuclear enrichment facility in Iran, your life became hell as you scrambled to figure out what was going on with the thousands of centrifuges that intermittently spun out of control and were damaged.

If you were an engineer working in the Natanz facility, what you didn't know at the time was that your industrial control systems had been completely compromised by the introduction of Stuxnet, a sophisticated and stealthy collection of code, that was slipped into your system when an unwitting engineer stuck an infected thumb-drive into one of the computer systems on your internal network. Or perhaps your ranks had become infiltrated by a spy who gained access to your internal systems and purposefully infected it. No matter; once Stuxnet was inside, it began quietly map-

According to Sanger, Stuxnet was created under a joint U.S.-Israeli secret program code-named "Olympic Games."

ping your entire ICS and sending that data back to its masters. Once your ICS was fully mapped and studied, the attackers began altering the controls and causing damage to your centrifuges.

Last month, *The New York Times* chief Washington correspondent, David Sanger, wrote an in-depth feature story that detailed the joint U.S.-Israeli intelligence program that gave birth to Stuxnet.

When Stuxnet first surfaced in 2010, myself and others speculated that it was the creation of a foreign government. I wrote about Stuxnet here in this space in the November 2010 issue. At the time, I speculated that Stuxnet was created by the Israeli government, specifically the Israeli Defense Force's elite Unit 8200 "cyber warriors." Turns out I was only partially correct.

According to Sanger, Stuxnet was created under a joint U.S.-Israeli secret program code-named "Olympic Games." The program was started by the National Security Agency (NSA) in 2006 during the Bush administration as part of an effort to undermine the Iranian nuclear program.

The program was accelerated under the Obama administration. The first cyber attacks against the Natanz facility were carried out in 2008 and slowly escalated. Then in the summer of 2010, Stuxnet was accidentally released "into the wild" (i.e., the Internet), most likely by being carried out of the plant on an infected laptop or thumb-drive.

A modification to the code allowed Stuxnet to propagate to computers other than the targeted industrial control systems. It propagated quickly and the code for this sophisticated cyber-weapon had essentially been released to the world.

Now others have the blue-print for targeting industrial control systems. Some of those folks are probably our enemies. Certainly Iran has its own copy of Stuxnet.

Cyberweapons that are variants of Stuxnet will be developed and used to attack the industrial control systems of other countries, especially the one country that has the most extensive critical infrastructure—power grids, nuclear facilities, natural gas and oil pipelines, dams, and water-treatment facilities—in the world.

That country is the United States of America. If you want some idea of how this scenario plays out, stop reading right here, go back to the beginning of this column, and begin reading again. It's an endless loop.

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Scott Dewing is a technologist, teacher, and writer. He spends most of his time with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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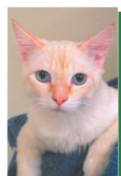
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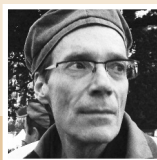


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Recordings

Brad Ranger

Give Your Local Independent Record Stores a Chance

In 1988, when the record was declared obsolete, the era of the Compact Disc (CD) and digital sound changed our musical landscape. To adapt, independently owned record stores converted their retail spaces to accommodate the smaller medium. Record collectors sold off their collections. The music buying public embraced CDs. Vinyl became unwanted, no longer deserving of our attentions. Within the next twenty years, particularly in the first several years of the new millennium, the number of record stores in the United States declined by more than half. Vinyl records were still being produced, but sales remained close to flat. Then, in 2006, the vinyl format began to experience the beginnings of a comeback! Many record store owners remained unconvinced, while others—who had never stopped believing in vinyl all along—welcomed the renewed attention.

Despite all the negative chatter surrounding vinyl, it had never really entirely disappeared. For many years there has been an ongoing debate between music collectors about the merits of vinyl as opposed to other formats such as CDs. Vinyl backers say it has a “warmer sound” and liked the bigger format of album covers. Those who favor CDs like not having to deal with scratches and say they are easier to store in tight quarters. At any rate, vinyl records remained collectible while advances in analog technology continued. Then, having skipped a generation, college kids, hip-hop artists and the next wave of notable musicians helped to revive interest in this once marginalized format.

By necessity, independent store owners found ways to profit from the ebb and

flow of trends. Some expanded their product lines to include everything from candy to lifestyle items. One way or the other, they remained determined to maintain their retail presence.

Throughout it all, rare and collectible LPs, 45s and 78 rpm discs have continued to command top dollar. Recently, major

record labels have taken notice and have been getting back into vinyl. They’re bringing out vinyl reissues of some of their most successful releases.

An event that has brought much needed attention and increased sales to these stores is Independent Record Store Day, an internationally celebrated day observed the third Saturday of April each year. The day brings together fans, artists, and thousands of independent record stores across the world. Not only did the event boost sales for independent retailers around the world, it also gave them a chance to get their small businesses noticed.

Record stores still have something that cyberspace does not: the ability to captivate the senses of new and old music fans. Unlike the internet, these physical places bring people together to shop and interact—in person. Often, these stores make every effort to appeal to as wide an audience as possible—from casual browsers to the most passionate record collector. I rarely go into to a local record store with a clue on what I might purchase, I love to browse. I like to actually touch and feel the music whether it is a CD or vinyl. Call me strange but I have never downloaded any music from the internet.

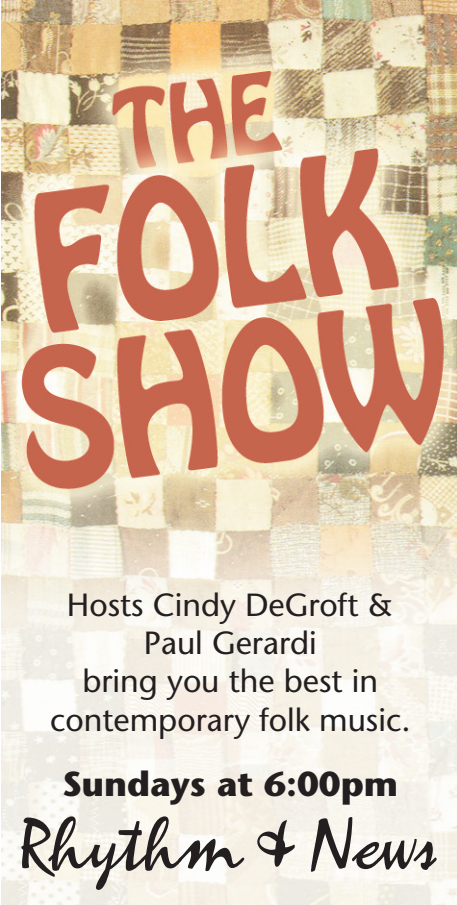
Record stores function on a variety of different levels. Not only are they places to

“
Call me strange but I have
never downloaded any
music from the internet.”

shop for music, they are also places where the culture of music can be seen and heard. They are a valuable community gathering place. Record stores also serve as places where trends are launched and where new forms of music can be debated and explored. Our local independent record stores are also your best source to find much of the music played on "Open Air" and other JPR music shows.

Without independently owned record stores, our world would be a sad place indeed. Let us hope future generations come to understand the important and meaningful place that record stores hold in our musical culture.

Brad Ranger is host of the morning portion of *Open Air*, heard weekdays on JPR's Rhythm & News service and online at www.ijpr.org



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Confessions

continued from page 7

farmers with schools to provide healthier lunch programs; and The Afghan Child Project, a non-profit that seeks to improve the lives of Afghan children and their families. Each evening raises between \$700 and \$900.

Yaconelli provides a sign-up sheet inviting others in the community to share their stories next time. For the most part the people who volunteer are not professional storytellers. Some have never been on stage before. Tellers only rehearse once, in a small gathering with Yaconelli a week before the event. They do not use notes. These storytellers are just ordinary folks brave enough to stand up and tell something true about their lives. But they all have one thing in common: a willingness to be open and vulnerable and speak from the heart.

The Best Thing in the Valley

"I just think it's the best thing that's going on in the Valley right now," confides Mark DiRienzo, as if he's telling me a secret.

"It's like a quarterly grounding opportunity to check in with the big picture stuff and realize everyone has a story and their story deeply impacts the audience and everyone can relate," continues DiRienzo, a father of two and a real estate developer who is a regular at these events. "It's usually funny and moving and some are totally crushing. There are suicide stories. And yet the person standing before you in that vulnerable state is able to make the audience laugh."

DiRienzo, though he's not ready to get up and tell a story himself (yet), says going to The Hearth has made him a more sensitive and compassionate person, less quick to judge others and more aware that everyone has a story.

"The next day you walk down the street and you see someone and think, even if they may have been a jerk, everyone has a story, and you've got to give people a chance."

Yaconelli believes that storytelling can be transcendent: "What happens on a good night, with a good story is that your imagination gets awakened to possibilities," he tells me. "Someone talks about

Mexico and you think, 'I could travel there.' Listening helps you release the unhealed wounds that oppress your life and keep you trapped. You realize, 'I could be more than my wounds.'"

Storytelling Isn't Just For Kids

But isn't storytelling for kids? When I try to explain to people who have never attended a gathering what The Hearth is, they usually look confused.

Why would grown-ups want to go to a storytelling event?

That's a difficulty Yaconelli runs into as well.

"I usually say it's storytelling but not storytelling," Yaconelli explains. "It's confession. People confessing their lives. It's a place where people are sharing experiences. There's no pretending or posturing. This is the kind of conversation we have in intimate circles, it's like sitting around a fireplace sharing our stories, that's why we call it The Hearth."

But Yaconelli also points out that adults shouldn't undervalue the importance of storytelling for its own sake.

"Storytelling is one of the primary practices in all religious traditions. It's about trying to cultivate wisdom, that's really what's happening," Yaconelli explains. "What do you know? What have you experienced? There is wisdom in the room, whether it's humorous or joyful. There's a wisdom that's growing each time we get together."

Last Autumn Randy Ellison shared how it took three months in therapy before he realized why he had planned his suicide down to the last detail when he was in his late twenties, and why he was using drugs and alcohol to keep the walls of the fortress he had built around his life intact. It wasn't because of his Norwegian Lutheran mother's early death. It wasn't because he didn't love his wife and daughters. It was because of what Randy survived as a teenager: ongoing molestation by the pastor who led the youth group at the church his mother insisted he attend every Sunday.

Sometimes the people who tell stories share something with the community that they've never revealed publicly about themselves before. Sean Gallagher, a baseball coach, drew a standing ovation after he admitted he had been passing for Italian his whole life. His father was Irish and his mom Puerto Rican.

While many of the stories are funny, they are just as often filled with heartache. When Selene Aitken was ten years old living in Buenos Aires, Argentina, her teacher told the class to get out a ruler and a pen. Page by page the children were directed to cross out every reference in their history books to the just ousted rulers, General Juan Perón and his wife Eva.

Since the people who tell stories are not professionals, there are times when they start to wander off topic, do bizarre performances that can be off-putting to the audience, or talk too long. (Yaconelli hates to interrupt people, even when the audience is getting restless. He freely admits this is one of his shortcomings.) Though the audience is friendly, it's also very attuned to the storyteller and you can feel when someone isn't being honest, or has something to hide.

Though the event isn't slated for kids and adult themes in some stories may make parents uncomfortable, my 8-year-old son has attended two Hearths (I take him home at intermission because the evenings run long) and loved them.

DiRienzo brought his sons, ages 10 and 13, to the last gathering and plans to bring them again.

"We took them for the first time in April



PHOTO: JENNIFER MARGULIS

Janie Stewart, Chris Abbott Stokes and others listen mesmerized as Mark Yaconelli tells a love story.

to the food stories," DiRienzo says. "Our older one really loved it. Our younger one was on the fence. People don't like to talk about uncomfortable things with their children, but what better way to introduce them to life's realities?"

The kittens were so small they could not yet open their eyes.

"Can I hold one?" I asked Eleanor.

"Not now Jenny. Come back in a cou-

ple of weeks and they'll be ready to cuddle."

Those 14 days passed more slowly than any time in my life. When the kittens were finally old enough, I went to see them after school almost every day.

I loved those kittens. I loved them so much I wanted to eat them. I loved them so much I wanted to squeeze the life out of them. I loved them with the ferocity of a lonely little girl, the youngest of four, who was being raised by nannies. Who barely saw her mother because she was often out of the country or busy at work. Whose father never came home before six o'clock at night.

But there was one kitten I loved most. His fur was so gray it was almost blue. He was curious and mischievous and beautiful.

What I did was premeditated.

It was not an innocent crime.

Modeled After The Moth

The Moth is a storytelling event recorded at performances in major cities around the country, where people tell "true stories, told live, without notes." There is a free weekly podcast you can download from iTunes and listen to on your smart phone or computer. The live events are the 'real' Moth, and the podcasts a way for people outside New York, Detroit, Chicago or Los Angeles to share the experience.

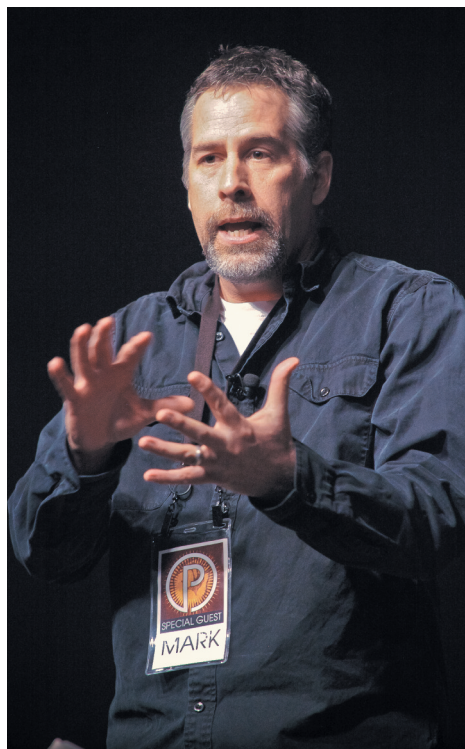
Like The Hearth, which Yaconelli says he loosely modeled after The Moth, the focus is for people to actually come together and hear each other. Moth founder George Dawes Green named the program for the summer evenings he spent in his childhood Georgia, sitting on the porch with friends telling stories while the moths gathered fluttering around the porch light. There is



Writer Jennifer Margulis confessed her own story at The Hearth. She's pictured here at age five, just about the time she committed her *crime*.

drama, suspense, often both pathos and humor, and usually a sharp conclusion to each story.

Unlike for The Hearth, people audition for The Moth. Only a fraction of those who try out make it to the stage. Often they are entertainers, writers or actors who know how to tell a story; a few big-name stars have also volunteered to tell stories from their lives. But what is most surprising is how many regular people, computer programmers and grad students, ex-cons and high-school dropouts, know how to tell a story as well or better than any pro. Their stories often have a rawness and honesty that the well-wrought and delivered stories of the pros do not, underscoring just how much storytelling is a basic human activity. There is something a neighbor can give us when they share their story that a professional actor, comedian, writer, monologist or performance artist cannot: The pro presents us with crafted product and slickness, while a neighbor gives us simply her story and herself.



Mark Yaconelli, known internationally from California to Zimbabwe for helping communities heal through sharing real-life stories.

Conversely, there are big stars who perform at The Moth whose stories are often touching because they share personal parts of their lives that are not part of their public persona. Old-school rapper DMC (of Run-DMC) confessed feeling empty and depressed during the height of his stardom,

on the brink of suicide without anyone suspecting it. Listening to a touchy-feely white girl singer-songwriter saved his life.

My husband plays some of the stories from The Moth podcasts to our children, who are 12, 11, 8, and 2. Though they love to listen to them, there is something special about being able to sit with people from your local community and hear one of your neighbors, friends, or fellow pre-school parents tell you a story, really tell you a story, like around the campfire.

My husband explains it like this: "It gives you a feeling of bonding, of community that is very different from the lonely consumer downloading something to listen to in the isolation of your headphones. We have so much entertainment available for us to consume, but where would you go to hear someone tell you a story? Many of us remember that experience from around a campfire, or as the founder of The Moth recalls, from the front porch; but how many kids today have that experience?"

I hid my favorite kitten in the pocket of my coat and left the Ingham's as fast as I could. "Are you going already, Jenny?" I heard Mrs. Ingham call. I ran down their long driveway with my hand on my parka pocket so the kitten wouldn't be too jostled, burst through our front door, and up the stairs. I put the kitten gingerly in the closet and tore down the stairs two at a time to get him something to eat.

I grew up in the 1970s. Those were the days when the milkman delivered milk in glass bottles to our mudroom and people ate margarine not butter. We had a stack of empty margarine tubs on a shelf in the pantry. I was just climbing onto the pantry counter when my father came into the room.

"What are you doing?"

"Getting a container," I said, my heart pounding so loudly I was sure he could hear it.

"Why?"

"To play pretend."

That explanation seemed to miraculously satisfy him. I pulled with all my weight to open the refrigerator door to get out the glass milk jug, filled the empty plastic margarine container, and slowly carried the milk upstairs.

I was still trying to coax the kitten to drink when there was a knock on the door. I went out to the landing, peeking through the baluster. I wasn't tall enough to look over the railing.

It was Eleanor.

"Nicky," she said to my dad. "I'm sorry to bother you but one of our kittens is missing. Jenny was there this afternoon. Could I talk to her?"

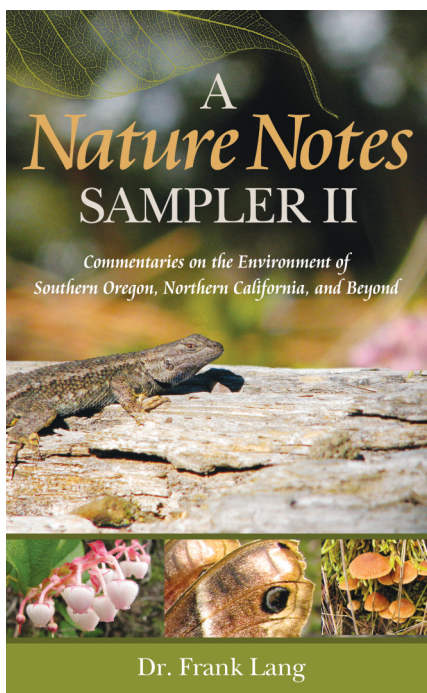
"The Hearth is a counter-cultural event," Yaconelli writes me in a follow-up email after I spoke with him. "When you ask people to share experiences from their life, experiences that matter, they tell stories that are in deep contrast to the stories of the media culture. Listen to the stories that people value and you learn that what matters most is relationships with others, forgiveness, humor, knowing that we are all vulnerable human beings in need of friendship and compassion, curiosity, imagination, and adventure (rather than security and predictability).

"What we learn in listening to one another is that each life is a work of art," Yaconelli goes on. "What is happening at the Hearth is that we are telling and listening to the truth, and it turns out that at the level of the heart, we are all very similar.

"Here's how radical this kind of sharing can be: Imagine taking a random group of Afghans, Iraqis, or Muslims from all the countries that scare us and have them tell stories about their childhood, about meals that they love, about falling in love, about loneliness and grief and other human experiences and then have a group of U.S. citizens share similar stories from their own life. I'm telling you within a weekend you would have peace because once you know someone's story, they become a part of you."

Crying tears of shame and remorse and longing, already missing the gray-blue kitten that could never be mine, I went into the closet and brought him out. I carried him slowly down the stairs and handed him back to Eleanor. Eleanor told my dad the kitten was still too little to survive without his mother. I was only five years old and already a criminal, but I knew exactly what Eleanor meant.

Despite her early life of crime, Jennifer Margulis, Ph.D., a Senior Fellow at the Schuster Institute for Investigative Journalism, is now a full-time writer. Her new book, *The Business of Baby*, is forthcoming from Scribner in April 2013. Learn more at www.jennifermargulis.net. Follow her on Twitter: @jennifermarguli (no "s").



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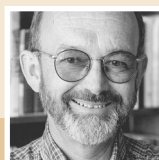
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Nature Notes

Frank Lang

The Pope's Nose, a Turtle and the Making of a Skeptic

Shortly before Thanksgiving, when I was about 8 or nine years old, my small dollar-sized pet red-eared slider turtle escaped from its bowl. How, I do not recall, if I ever knew at all. After reporting this to my mother, we undertook an extended search in various rooms, behind and under beds, dressers, couches, chairs, refrigerators, stoves, everywhere we could think of looking before we gave up on ever seeing poor turtle again.

Thanksgiving dinner that year at the Lang household was a rather grand affair with a rather large family contingent gath-

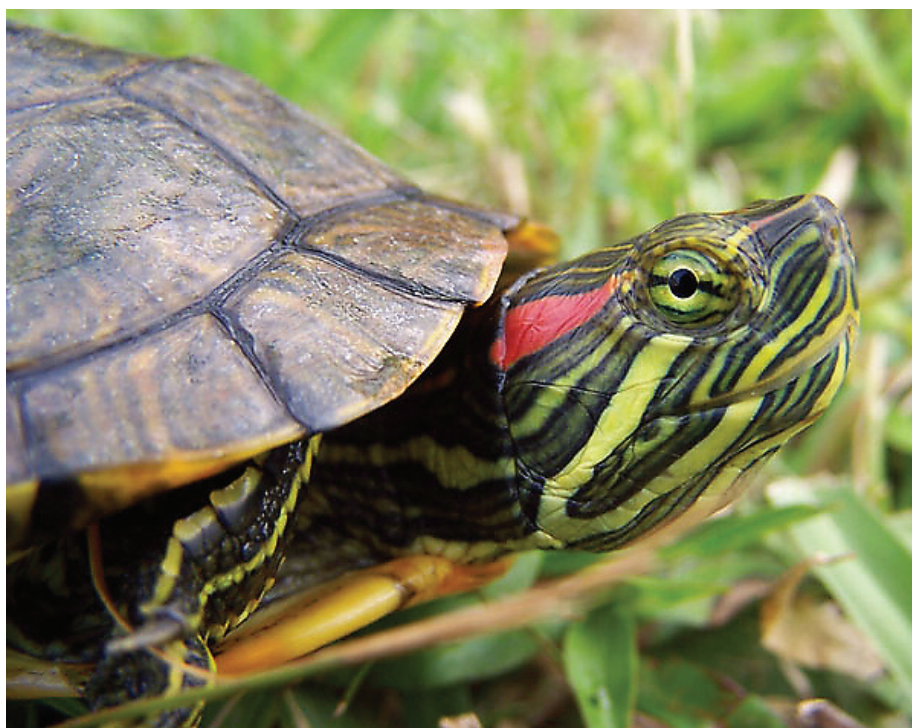
ered to demolish a large turkey stuffed with Papa's signature stuffing. As I recall there were my parents, both sisters, maybe husbands, and several cousins. Having arrived rather late in my family, sisters and

cousins were much older than I, more like aunts and uncles. They all knew about the missing turtle and the ineffective search.

At the appropriate time we all gathered around the table to watch Papa carve the beast. It

was like the Norman Rockwell *Saturday Evening Post* cover, idyllic and wonderful, as everyone was served and thankful, with-

I think I soiled my Magic Underpants and from that day forward became an Honest-to-God skeptic and professional doubter.



A real life red-eared slider turtle pictured here in its natural habitat, far from the Thanksgiving dinner table.

out a formal grace said, or needed, as I recall.

When everyone was served, gluttony began. Amid the chewing and slurping and clinking of silverware, there was a background noise of quiet conversation. Being too busy chewing and slurping, I was not paying much attention the conversation.

Suddenly my attention was diverted. “Oh, Mickie (my childhood nickname),” said Cousin Kenny, “I think I found your turtle!” as he held up the vertebrate that constitutes backbone of the large, deliciously fat and meaty turkey part to which the turkey’s tail feathers are attached, known to the *hoi pol-loi*, as the Pope’s Nose. This stopped all table noise, conversation and the other, as all eyes turned on me, before the assembled erupted in laughter, likely at the cleverness of the suggestion, but more likely at the expression on my face, first of surprise tinged with horror, then with enlightenment when I realized I had been had.

It took me a while to figure out that couldn’t be. Turtle had a shell with no backbone quite like that. At that moment, I think I soiled my Magic Underpants and from that day forward became an Honest-to-God skeptic and professional doubter. Since that moment, I always consider if what I hear, read or see is possible, is bologna or the other based on my personal experience. No magical thinking for me if I can avoid it. So much for the Tooth Fairy, Santa Claus, and the Easter Bunny. So I attribute my skeptical approach to life on that early childhood epiphany.

There is a post script. Sometime later, my mother called to me from another room, “Oh, Mickie, come look at this!” I had learned not to say, “Why?” and hustled right in. And there moving from under the couch was a dust bunny of size with legs making its way across the floor. It was confirmation enough for me, that I was right, and Cousin Kenny was wrong. He hadn’t eaten the turtle after all. As a reminder to pay attention, I have adopted the turtle as my personal totem and wear a small sterling silver turtle on a chain around my neck. The goat emblem, based on a Utah Native American petroglyph is another story for another time.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Tuned In *From p. 5*

enormous advertising power of the tobacco companies at the time, there would have been little effective means of presenting the contrary view that smoking was harmful without the Fairness Doctrine.

The absence of the Fairness Doctrine from today’s landscape creates one-sided arguments about equally important economic and health-related topics by economically powerful industries such as the energy industries – with little ability for contrary views to be presented. Lately, the coal industry has been heavily advertising the economic opportunities which increased use of coal as a fuel source would provide. Of course, scientists and several federal agencies contend that use of coal and other fossil fuels is causing global warming – with enormous potential consequences for health, economics and safety. The coal industry has both the capability and the incentive to spend heavily

to promote the use of its product – just as the tobacco companies did sixty years ago. It seems to me that if our national view is only shaped by those who have the money to buy airtime, our national interest is harmed.

Regardless of where you stand on the issue of global warming and reliance upon fossil fuels for energy, it is inarguable that a reasonable case – which the public should be able to interpret – can be made that increased use of coal has potentially harmful consequences. The issue certainly, in my mind, qualifies as a “controversial issue of public importance.”

I can’t help but wonder how different our world might look like in thirty years if the Fairness Doctrine today remained on the books.

Ronald Kramer, Executive Director

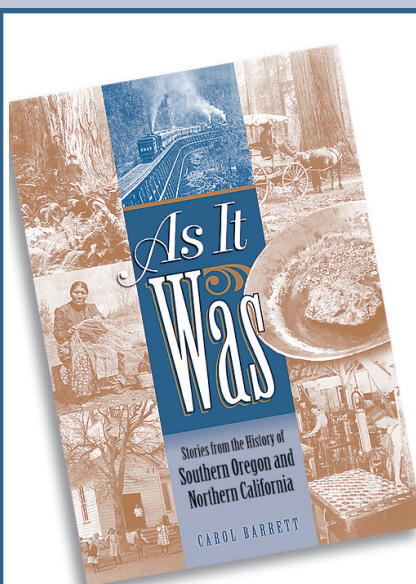


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As It Was

Stories from the State of Jefferson

Meteorites

by Dawna Curler

A bright, greenish blue fireball streaked across the Northwest sky in March 2005. It was really nothing unusual—just a meteorite that probably disappeared into the Pacific Ocean. Meteorites have fallen all over the earth for millions of years. Occasionally someone finds one on the ground, which creates a bit of a stir. Several have been discovered in Southern Oregon and Northern California.

Deer hunters stumbled across one of the largest meteorites ever found in the United States in the Goose Lake area of Northern California in 1939. Because the meteor was recovered on National Forest land, it was sent to the Smithsonian Institutions where it is currently displayed. In 1952 a Klamath Falls rancher found a thirty-pound meteorite. He threw that one in the back of his pickup, drove to Albuquerque and sold it to the University of New Mexico.

A number of pieces of what's known as the Sam's Valley Meteorite have been found in Jackson County, Oregon. One fifteen-pound piece picked up in 1894 was sliced into pieces that were sent to museums in New York, London, Paris and Calcutta.

So all you hikers keep a sharp eye on the ground. Watch for unusually heavy, metallic rocks. You may discover something that's out of this world.

Ben Hur Lampman

by Marjorie O'Harra

The people of Gold Hill, Oregon, didn't want their connection with Ben Hur Lampman to be forgotten. In 1947, they dedicated the park you can see along the banks of the Rogue River in his name. And, they named a road after him. Today, a collection of his literary work is prized by the Gold Hill Historical Society.

Lampman came to Gold Hill in 1912 to publish the weekly Gold Hill News. If his 500 subscribers had to wait for their paper, they knew he was fishing. His columns about his love of nature and the outdoors

caught the attention of the Oregonian. In 1916, he was enticed to Portland by a salary of \$25 a week. He was with the Oregonian for thirty-five years, the last twenty-nine as an editorial writer.

Lampman's editorials, poems, articles and stories were reprinted across the nation and around the world. Literary critic Alexander Woolcott once called him "the greatest writer of Americana today."

Honors and fame were his, but Lampman, who died in 1954, is remembered for having said, "Sometimes I wonder if leaving Gold Hill wasn't a mistake. There's no more beautiful place than this section of the Rogue River... And a fellow could always go fishing"

Source: "Ben Hur Lampman Dies After Lengthy Illness" Medford Mail Tribune Jan. 25, 1954 "Recognition as Oregon's Poet Laureate Proud Day in Life of Ben Hur Lampman," The Oregonian, Jan. 25, 1954 "The Oracle of Gold Hill" Newsweek, June 23, 1947

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Kathleen Meagher and Judson Hyatt

Innocent

of being human.

*Belabor this, we born of women
humaine, the feminine Old French
humayne, the feminine Middle English
the root, dhahem
earth, land, humus, humble, homage.*

Her violin lay on the floor, his flute beside it.
Music before words. But the words did not come.
Broken the silence accumulated, and all by itself
the horsehair bow loose from its barrette
flowed, again running in the farmer's field,
her veil the pasture stream
around her dark, rich hair. Her earth. The bodies
in this little room, the bride and groom,
all the guests waiting to be spread on the spring fields.

In mid air her hand departed, a bird
embroidered on her dress
fell into her heart, the way she fell for him,
toward him before she knew this was the last of them
and he had gone to the other side of the room
without her. The force of it made him look like Christ
on the cross beam of the white plaster wall.

His mother in her best dress half kneeling, half falling
blood red roses a shawl she may have knit around her
for winter dusk before the stove was lit
or for summer evenings after the birds settled
and before the moon rose over the pomegranate
and apricot trees
when she often sat with a village baby in her lap
behind the walls where the men talked and smoked.

No one is talking. The smoke has turned to dust.
I thought I heard a scream. It was far away
like a small animal crying.

I am mistaken.
The silence says,
I am innocent.

I came too late.

Kathleen Meagher's poem "Innocent" is from her book, *Facing the Light*, published by Wellstone Press in 2011. Besides several chapbooks, she has published the poetry collection *Peony*, a limited letterpress edition. Meagher moved to Ashland, Oregon, in 2003 after a long career as a Jungian analyst. Until recently, Kathleen Meagher organized the Poetry in the Neighborhood reading series at Illahe Gallery in Ashland.

Voyager

I stretch across space on a
Thin tether of cold code

And carry within a gold-plated
Record with fifty-five greetings

In languages I don't comprehend
And music I long to hear

Humans claim to be made
In someone's image

But I have no words
For this metaphor

I am learning
Alone, frightened, dark

I am an extension of them
Made in *their* image

And hold within my titanium skin
My own quiet thoughts

I will respond as I am told until
I hear no more of their commands

Judson Hyatt is perhaps best known for his essays presented on Jefferson Public Radio's *Jefferson Daily*; he has also written prose for *Jefferson Monthly*, and published essays in the Ashland *Lithiagraph*. He has read his poetry at the Celebration of the Human Spirit at the Oregon Shakespeare Festival's Bowmer Theater. Following a stroke in 2005, Hyatt wrote *Stroke Poetry: A Turbulent Hope*, a collection of forty-five poems and commentary. Judson Hyatt lives in Medford, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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Please allow two to four weeks for reply.



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Dunsmuir's Mossbrae Music Festival: Earl Thomas, Sista Monica, Sound Advice

Expanding their annual fundraiser to two days, The Dunsmuir Chamber of Commerce presents an exceptional musical line up this summer for the 7th Annual Mossbrae **Music Festival** on Saturday and Sunday, July 21 and 22, 2012. Nestled by the Sacramento River, the event will be held at the Dunsmuir City Park within the shady Botanical Gardens. The vast array of artists' styles over this musical weekend will include everything from R&B and blues to soul, afro-funk to folk-rock, jazz to psychedelic rock, Americana and bluegrass to Latin, as well as electric to acoustic sounds.

On Saturday, 2-8pm, four impressive acts will take the stage. **Sista Monica**, who carries the baton for great blues women such as Etta James, Koko Taylor, Katie Webster and Ruth Brown, is dubbed as the "lioness of the blues." She sings croons, shouts, and belts with such power, sass and sultry phrasing that she was nominated for the "2012 Best Soul Blues Female Artist" by the Blues Foundation in Memphis Tennessee. **Earl**

Thomas and the Blues Ambassadors will return to this year's festival due to the many fans they won over last year with their vibrant performance of blues, rock, funk, and soulful rhythms. An internationally respected artist, Thomas is also an award winning songwriter, scoring hits for Etta James, Solomon Burke, Janiva Magness, and most recently, Tom Jones. **New World Ape**, an 8-piece band featuring purely original music, is propelled by its rhythmic backbone and its dynamic guitar and keyboard textures of progressive arrangements. The Ape's afro, Latin and funk grooves have forged itself a unique niche in the already broiling West Coast world music scene. **The Fabulous Blackwell Brothers, featuring Miss Debbie** will also deliver their psychedelic, retro rockin' blues, soul, country and disco goods on Saturday, with Harry Blackwell on left-handed lead guitar.



Back by popular demand, Earl Thomas will be performing with the Blues Ambassadors.

Sunday's line up features more regional acts and will be geared as a "family day" with additional fun activities for kids. **Sound Advice**, a stellar 5-piece band, has weaved its way into the heart of the North State for the last 15 years—unifying people together from all walks of life. Fueled by the love of their many fans, their R&B/funk sounds will have you swiveling, dancing, hopping, jumping, and definitely smiling. The **Sundown Poachers**, using a combination of true musical talent, showmanship, heart, and humor, will take you from front porch pickin' to back porch trippin' in the space of one song, spinning stories of life in the hills and the road. Still riding the wave of their "Cool like the Breeze" CD, **Allison and Victor + the Midnight Band**—with their mostly original acoustic jazz soul sound—are also slated to perform on Sunday as well as **Ted Taforo and Friends**. Taforo is a two time past recipient of the ASCAP Young Jazz Composer Award and of the Downbeat Student Jazz

Ticket Info

Tickets are available online and at various outlets: in Dunsmuir, Video Station, Dunsmuir Hardware, and the Dunsmuir Chamber of Commerce; in Mt. Shasta, Village Books; in Redding, Bog Beans Books and Enjoy the Store; in Yreka, at the Chamber of Commerce; and, in Ashland at the Music Coop.

Saturday's schedule:

- 1pm Gates open
- 2pm The Fabulous Blackwell Brothers featuring Miss Debbie
- 3:15 pm New World Ape
- 5-6:15pm Sista Monica Parker
- 6:30pm Earl Thomas and the Blues Ambassadors

Sunday's Schedule:

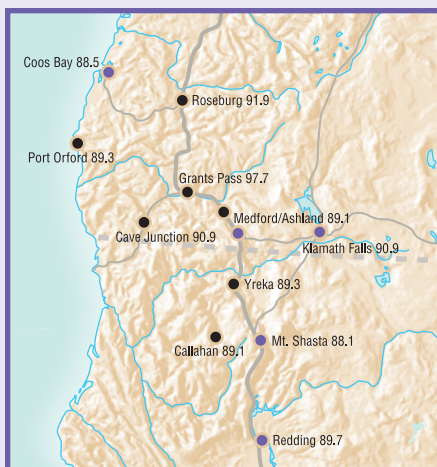
- 1pm Gates open
- 2pm Ted Taforo & Friends
- 3pm Allison & Victor + Midnight Band
- 4:30pm The Sundown Poachers
- 6-7pm Sound Advice

Sistah Monica



Sound Advice





- **FM Transmitters** provide extended regional service.
- **FM Translators** provide low-powered local service.

Stations

KSMF 89.1 FM
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COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
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KNSQ 88.1 FM
MT. SHASTA

Translators

**CALLAHAN/
FT. JONES 89.1 FM**

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Mossbrae *From previous page*

Award. With a chance to dance in the grass and have fun in the sun in the height of the summer season, Dunsuir Chamber of Commerce President David Clarno conveys, "The festival is a very 'cool' place to spend a hot summer day. We are pleased to expand our event to two days this year and look forward to extending it to three days next year."

While food, beer, wine, soda and water are available, no coolers or picnic baskets are allowed. Food vendors, craft vendors, and a playground will be part of the day's festivities. Blankets to sit on the grass or low lawn chairs for the concert are recommended. The Dunsuir City Park is located at 4841 Dunsuir Ave, Dunsuir CA 96025. See www.mossbraemusicfestival.com or call 1-800-DUNSMUIR for details. A shuttle is provided from parking lot into the park. This event is sponsored by Mercy Medical Center-Mt. Shasta, Pacific Power, EmergenC, the Dunsuir Chamber of Commerce, the Dunsuir Rotary, Lagunitas Brewery, and Deschutes Brewery.

As It Was Wins Award

As It Was, the Jefferson Public Radio show featuring two-minute historical sketches from the Northern California and Southern Oregon region served by JPR's network of stations, has been named recipient of the Southern Oregon Historical Society's (SOHS) 2012 Heritage Award. The award is given annually to a person or organization that has contributed greatly toward meeting the society's mission "to make history come alive by collecting, preserving, and sharing the stories and artifacts of our common heritage."

As It Was went on the air in September 1992. Medford resident Carol Barrett was instrumental in starting the program, volunteering to write the program's first of approximately 1,200 scripts. The late Hank Henry, a former Medford radio and television newsman, was the program's first host and the show was produced by long-time JPR volunteer Bob Davy. After a couple years of reruns following Henry's retirement from the show, JPR and SOHS resurrected it in 2004, airing all new stories written by volunteers. Veteran actress Shirley Patton now is the show's host, Raymond Scully is the producer and Kernan Turner serves as coordinator and editor. Nearly 2,000 original scripts have been aired during the past eight years.

Rollin' the Blues

Host Derral Campbell spins a weekly mix of the hottest new blues music from Chicago, Memphis, Kansas City, the Mississippi Delta and beyond, with classic cuts from golden age.

Sundays at 2:00pm
Rhythm & News Service

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

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ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
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KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.

First Concert

July 2 M Gluck*: Trio Sonata in F major
July 3 T Gaubert*: Flute Sonata in A major
July 4 W Bennett: *Suite of Old American Dances*
July 5 T Ben-Haim*: Pastorale Variée for Clarinet, Harp and Strings
July 6 F Beethoven: Piano Sonata No. 15, "Pastoral"
July 9 M Diamond*: String Quartet No. 1
July 10 T Wieniawski*: Violin Concerto No. 2
July 11 W Ravel: *Boléro*
July 12 T Butterworth*: *Two English Idylls*
July 13 F Mozart: Violin Sonata in A major
July 16 M Saint-Saëns: Cello Concerto No. 2
July 17 T Handel: Suite from *Water Music*
July 18 W Haydn: String Quartet in G major
July 19 T Oskar Lindberg: *From the Great Forests*
July 20 F Brahms: Piano Sonata No. 1
July 23 M Bach: Violin Concerto in E major
July 24 T Adam*: Grand pas de deux from *Giselle*
July 25 W Copland: *Music for Radio*
July 26 T Wagner: Prelude to *Parsifal*
July 27 F Giuliani*: *Rossiniana No. 1*

July 30 M Debussy, arr: Holloway: *En blanc et noir*
July 31 T Liszt*: *Tasso*

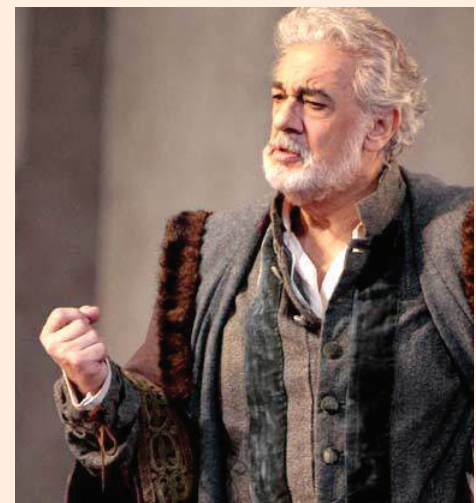
Siskiyou Music Hall

July 2 M Paganini: Violin Concerto No. 3
July 3 T Janacek*: *On An Overgrown Path*
July 4 W Gillis: *Star Spangled Symphony*
July 5 T Humperdinck: Piano Quintet in G major
July 6 F Rachmaninov: *Symphonic Dances*
July 9 M Respighi*: *Church Windows*
July 10 T Anton Eberl: Piano Concerto in E flat major
July 11 W Tchaikovsky: Violin Concerto
July 12 T Stenhammer: Symphony No. 1
July 13 F Kullak: Piano Concerto in C minor
July 16 M Beethoven: String Quartet No. 12
July 17 T Draeseke: Symphony No. 1
July 18 W Brahms: Sextet No. 2
July 19 T Stanford: Symphony No. 6
July 20 F Schumann: Piano Quintet in E flat major
July 23 M Berwald*: Piano Trio in C major
July 24 T Bloch*: Violin Sonata No. 1
July 25 W Mozart: Divertimento No. 17
July 26 T Field*: Piano Concerto No. 5
July 27 F Onslow*: Symphony No. 2

July 30 M Vieuxtemps: Violin Concerto No. 1
July 31 T Berg: *To the Memory of an Angel*

Los Angeles Opera

July 7 **Eugene Onegin**
by Pytor Ilych Tchaikovsky
James Conlon, conductor; Dalibor Jenis, Oksana



Plácido Domingo in LA Theatre's production of *Simon Boccanegra*.

News & Information

www.ijpr.org


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Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm Soundprint
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
7:00am Soundprint
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
7:00pm L.A. Theatre Works
(last Sunday of every month)
8:00pm BBC World Service
9:00pm Fourteen by Corwin

Dyka, Vsevolod Grivnov, Ekaterina Semenchuk, James Creswell, Margaret Thompson, Ronnita Nicole Miller, Keith Jameson, Philip Cokorinos, Erik Anstine

July 14 *Così fan tutte*

by Wolfgang Amadeus Mozart

James Conlon, conductor; Aleksandra Kurzak, Ruxandra Donose, Saimir Pirgu, Ildebrando D'Arcangelo, Lorenzo Regazzo, Roxana Constantinescu

July 21 *Romeo et Juliette (in Italian)*

by Charles Gounod

Plácido Domingo, conductor; Nino Machaidze, Vittorio Grigolo, Museop Kim, Vitalij Kowaljow, Vladimir Chernov, Alexey Sayapin, Philip Cokorinos, Renée Rapiet, Ronnita Nicole Miller, Michael Dean, Ben Bliss, Daniel Armstrong, Erik Anstine

July 28 *Simon Boccanegra*

by Giuseppe Verdi

James Conlon, conductor; Plácido Domingo, Ana Maria Martinez, Vitalij Kowaljow, Stefano Secco, Paolo Gavanelli, Robert Pomakov



Nino Machaidze as Juliette and Vittorio Grigolo as Romeo.

News & Information Highlights

Fourteen by Corwin

Sunday • 9:00pm–10:00pm

Fourteen by Corwin – A retrospective presentation of works of one of America's iconic radio writer/directors, Norman Corwin, who passed away at 101 in October, 2011. Speaking of Corwin, Larry King observed: "When radio was king, Corwin was its prime minister" and media critic Leonard Maltin stated: "Corwin's career was the stuff of legend." Hailed as one of America's greatest poets by Carl Sandburg, Corwin was hailed by many as "the poet laureate of radio." At the request of JPR listeners, Ron Kramer has assembled a collection of Corwin's radio plays from the 1940s which showcase Corwin's career.

July 1 *On a Note of Triumph*

July 8 *Log of the R-77 and Untitled*

July 15 *Odyssey of RJ and Double Concerto*

July 22 *My Client Curley and Between Americans*

July 23 *Seems Radio is Here to Stay and Soliloquy to Balance the Budget*

Art

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ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival continues its 2012 Season with the following performances on the Angus Bowmer stage:

Romeo and Juliet, thru Nov 4

Animal Crackers, thru Nov 4

The White Snake, thru Jul 8

Medea/McBeth/Cinderella, thru Nov 3

All the Way, Jul 25 thru Nov 3

On the New Theatre stage:

Troilus and Cressida, thru Nov 4

Party People, Jul 3 thru Nov 3

And on the Elizabethan stage:

Henry V, thru Oct 12

The Very Merry Wives of Windsor, Iowa, thru Oct 13

As You Like It, thru Oct 14

The Green Show in the Festival courtyard runs thru Oct 14. OSF is located at 15 S. Pioneer St., Ashland. (541)482-4331 www.osfashland.org

◆ Camelot Theatre in Talent continues its presentation of *1776*, thru July 22. Also, the Camelot Theatre Company Conservancy presents *Anything Goes*, July 26, 27, 28, and 29. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre continues its presentation, *Life Could Be a Dream*, thru Aug. 26. Performances Thurs - Mon at 8:00 pm and Sun Brunch matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Historic Rogue Theatre presents:

John Mayall on July 18

Ottmar Liebert on July 30

Check for time and ticket information. Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com



The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Lucinda Williams on July 11 at 7:30 pm.



Trinidad Museum presents "Made for the Trade" exhibition through September. [Wiyot-Karuk, Elizabeth Hickox, Lidded Fancy Basket c. 1910.]

Music

◆ Southern Oregon Sound Sweet Adelines International presents *Proud to Be an American*, featuring the award-winning 50-member chorus, the Rogue Valley Harmonizers, internationally-ranked Men in Black quartet and Razzcals quartet on July 1 at 2:00 pm at North Medford High School, 1900 N. Keene Way Dr., Medford. (541)774-9606 www.sweetadelinesos.org

◆ The American Band College Directors Band presents its 24th Annual July 4 Fireworks Concert at the Ashland High School Football Stadium. Dubbed the best place to watch the Ashland fireworks, the last 30 minutes is synchronized with the display. Lowell Graham, Ralph Hultgren and Peter Boonshaft are the guest conductors. Flutist Marianne Gedigian is the soloist. Tickets are \$18 for adults, \$13 for seniors 62 and older, and under 12 are free with a paying adult. Tickets are available at Cripple Creek Music in Ashland or online. (541)535-3562 www.bandworld.org

◆ Celebrating its 50th Season, Britt Festivals stands today as the Pacific Northwest's oldest outdoor summer performing arts festival. Located in

the historic 1850s gold rush town of Jacksonville, Oregon, Britt presents a signature mix of classical, jazz, blues, folk, bluegrass, world, pop and country music. Britt presents concerts thru Oct 12. The following events are featured in July:

Katchafire/J Boog on July 1 at 7:30 pm

Ben Harper and Special Guest TBA on July 3 at 7:00 pm

An Evening with Dukes of September Rhythm Revue on July 5 at 7:30 pm

An Evening with Kris Kristofferson on July 13 at 8:00 pm

An Evening with Tommy Emmanuel CGP on July 14 at 8:00 pm

Black and White Gala with Michael Kaeshammer on July 19 at 6:30 pm. This celebration, 50 years in the making, includes a festive evening beginning with food, wine and music stations around the hill, and will wind up with a featured concert on the stage by Kaeshammer.

An Evening with Bill Cosby on July 21 at 8:00 pm

Earth Wind & Fire guiding Lights Tour with Special Guest TBA on July 23 at 7:30 pm

Ziggy Marley Wild and Free Tour on July 26 at 7:00 pm

Steve Martin and the Steep Canyon Rangers on July 27 at 8:00 pm

Beats Antique with Special Guest Inspired Flight on July 28 at 7:00 pm

All performances are presented at the Britt Pavilion in Jacksonville unless otherwise noted. Tickets may be ordered by phone, mail, fax, in person at the main box office, 216 W. Main St., Medford, or online. (541)773-6077 or (800)882-7488 www.brittfest.org

◆ Oregon Bach Festival presents Tango Harmonica - Ashland on July 14 at 7:30 pm in the Southern Oregon University Music Recital Hall. Featuring Oregon native, harmonica virtuoso Joe Powers, his international quartet, and a troupe of dancers, performing music of the tango. SOU Music Recital Hall, Ashland. Buy tickets online, in person, or by phone at University of Oregon. (541)346-4363 www.oregonbachfestival.com/tickets

Other Events

◆ Dancing People Company presents "Dance in the Park" on July 28 and 29 at 6:30 pm in Lithia Park, Ashland. (541)488-9683

Exhibitions

◆ Schneider Museum of Art features its permanent collection originated from gifts donated to the university during the early stages of the museum's planning and development. The multifaceted, diverse collection includes examples of various media, styles and cultures for exhibition and research, most

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartscene@gmail.com

**July 15 is the deadline
for the September issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.jpr.org

Artscene Editor: Miki Smirl



Coos Art Museum opens its 19th Annual Maritime Art Exhibition in its first floor Maggie Karl Gallery on July 14.

heavily focused on works on paper from the 20th century and beyond. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available behind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M–Sat 10–4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents works by Suzy Kitman titled “Suzy Kitman’s Oregon Coast Oil Paintings” July 6 thru 26. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College presents Juried Artists photography titled “Seen/Unseen” July 9 thru August 30. Located on the Main campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5 – 8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6 – 9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, from 5 – 8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Music

◆ Pistol River Concert Association presents its 30th Anniversary concert Celebrating Three Generations of Guitar Masters featuring Jaxon Williams with special guests Grant Ruiz and Joseph Thompson on July 7 at 8:00 pm at Pistol River Friendship Hall (off

Hwy 101 at the Pistol River/Carpenterville exit). Tickets available at Gold Beach Books (541)247-2848 www.pistolriver.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:

Mary Ann Nardo: *Orchid Dreams, Wild Places*, thru July 22.

26th Annual Images of Water – California Statewide Photography Competition and Exhibition, thru July 22.

Christine Hodgins: *Subliminal Realms* include sculptures and drawings, July 5 thru August 11.

The Humboldt Arts Council’s Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves.



The Historic Cascade Theatre and Jefferson Public Radio Performance Series present Lyle Lovett on July 9 at 7:30 pm.

The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum opens its 19th Annual Maritime Art Exhibition in its first floor Maggie Karl Gallery on July 14. The juried exhibition displays



Riverbend Live! presents James Hunter July 6 at 7:00 p.m. at Riverbend Park in Winston.

maritime-themed artwork by major artists from across the United States. Sixty four works by thirty nine of the nation’s leading maritime artists are featured. The works are in a variety of media, including oil, watercolor, acrylic and sculpture. The exhibit runs thru Sept. 22. The museum will host its annual maritime fundraising dinner beginning at 5:00 pm on July 14. This event features a silent auction, beer, wine, and food catered by The Coach House of Coos Bay. Auction artworks include pieces by participating artists and local artists. Contact the Coos Art Museum for details. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents “Made for the Trade” exhibition thru Sept. The Indian curio trade redefined baskets as art. The exhibit explores local Native American baskets and the changes that occurred through making them for sale and trade outside of the Indian community. Also featured in four main exhibit rooms: Native American, Natural History, Historical Photos, and the Heritage Room. The museum’s native plant and heritage gardens bordering the community park provide a pleasant place to rest and have a picnic. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816

ROSEBURG/EUGENE

Music

◆ A Roseburg tradition for 20 years, Music on the Half Shell kicks off the 2012 season with a great July line-up. Every summer season, people gather on Tuesday evenings at Stewart Park to listen to music, socialize, eat dinner on the lawn and experience great community. Information is available at (541) 677-1708 and at halfshell.org

Monophonics / Ty Curtis on July 3 at 7:00 p.m.

Bettye LaVette on July 10 at 7:00 p.m.

Leroy Bell on July 17 at 7:00 p.m.

Stolen Sweets on July 24 at 7:00 p.m.

Johnny Clegg on July 31 at 7:00 p.m.

◆ Riverbend Live! Presents Winston’s 2012 Outdoor Free Concert Series at Riverbend Park in Winston on Fridays. Information is available at www.riverbendlive.org.

Artscene *From p. 29*

James Hunter July 6 at 7:00 p.m.
Cedric Watson & Bijou Creole July 13 at 7:00 p.m.
Cowboy Poetry & Western Music featuring Waddie Mitchell & Don Edward July 20 at 7:00 p.m.
Youth Theater: Disney's Alice in Wonderland Jr. July 27 & 28 at 7:00 p.m.
HAPA Aug 3 at 7:00 p.m.

Exhibitions

◆ Umpqua Community College Art Gallery is located in the Whipple Fine Arts Bldg. On exhibit in two galleries are a variety of media including photography, painting, printmaking, design, drawing, ceramics, sculpture and the projects from the art history class. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:
Lyle Lovett on July 9 at 7:30 pm
Lucinda Williams on July 11 at 7:30 pm
Ziggy Marley on July 24 at 7:30 pm
Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse presents *To Kill a Mockingbird* opening July 14 and running thru closing night August 11. New ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Riverfront Playhouse is located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Exhibitions

◆ Liberty Arts Gallery presents Figure-Ground featuring Bay Area Artists: Paul Bridenbaugh, Robert Ortbal, Michael Ryan, and John Sloane. Opens June 29 and runs thru July. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org
◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836



Dancing People Company presents "Dance in the Park" on July 28 and 29 at 6:30 pm in Lithia Park, Ashland.



Shasta Yama 2012 takes place at Shastice Park in Mt. Shasta on July 28 at 6:00 pm.

www.siskiyoucountyhistoricalsociety.org

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

Festivals

◆ The Dunsmuir Chamber of Commerce presents The 7th Annual Mossbrae Music Festival in July 21 and 22. Nestled by the Sacramento River, the event will be held at the Dunsmuir City Park in the shady Botanical Gardens. The two day event features the following acts:

On Saturday from 2:00 til 8:00 pm four impressive acts will take the stage – Sista Monica, Earl Thomas and the Blues Ambassadors, New World Ape, and The Fabulous Blackwell Brothers, featuring Miss Debbie.

Sunday's line up includes more regional acts and is family day with activities for kids. The day features Sound Advice, Sundown Poachers, Allison and Victor plus the Midnight Band, and Ted Taforo and Friends.

While food, beer, wine, soda and water are available, no coolers or picnic baskets are allowed. Food vendors, craft vendors, and a playground will be part of the day's festivities. Blankets to sit on the grass or low lawn chairs for the concert are recommended. A shuttle is provided from parking lot into the park. Dunsmuir City Park is located at 4841 Dunsmuir Ave., Dunsmuir CA. (800)DUNSMUIR www.mossbraemusicfestival.com

◆ Shasta Yama 2012 – 8th Annual Festival of Taiko and Music Celebrates the Return of San Jose Taiko on July 28 at 6:00 pm – Gate Opens at 5:00 pm at Shastice Park (Rockfellow & Adams Dr.) Mt. Shasta CA. "Yama" – mountain, "Shasta" – No. California's majestic volcano, and "Taiko" – Japanese drums, together they make Shasta Yama, at the base of Mt. Shasta, a unique and inspirational outdoor music festival. For 27 years Mt. Shasta's Shasta Taiko has developed the art of taiko in northern California through lessons, workshops, and performances. Food and refreshments will be available. Bring blan-



Riverbend Live! presents Cedric Watson & Bijou Creole July 13 at 7:00 p.m.

kets or lawn chairs for seating on the grass, and warm clothes and flashlights for after sunset. No pets or glass please. Shastice Park, Mt. Shasta CA. (530)859-8686 www.shastayama.org

KLAMATH

Theater

◆ The Linkville Players present Beth Henley's popular comedy, *The Miss Firecracker Contest*, directed by Adam Matlick, July 6 thru 15, Friday and Saturday evenings at 7:30 pm, Sunday matinees on July 8 and 15 at 2:00 pm. This Southern Gothic comedy is the first play written by the *Crimes of the Heart* Pulitzer Prize-winning author. Reserved tickets: \$11 - \$14 (\$1 off for students, seniors and members of the military). Located at 201 Main St., Klamath Falls. (541)884-6782 (voicemail only)

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 – midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



The Splendid Table

Lynne Rossetto Kasper



Strawberries with Mascarpone

By Lynne Rossetto Kasper

Yield: 6 to 8 servings

This is a bowl brimming with the fresh, clear tastes of spring: sticks of carrots, slivers of garlic, handfuls of baby spinach, all married with the earthy meatiness of white beans and the citrus scent of fresh bay leaves.

Cook to Cook: Greek walnut and honey baklava pastries cut into small bites can stand in for the honey-drenched fried cakes often eaten with Harira in Morocco.

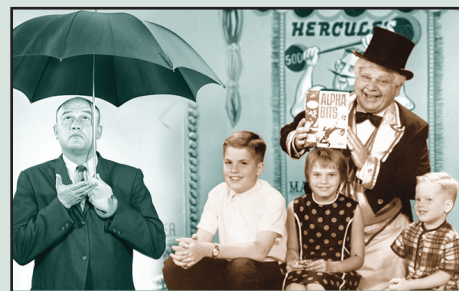
Ingredients

- 1 quart strawberries (organic preferred), hulled
- 1 cup sweet white wine (Moscato or Late Harvest Riesling)
- 1 pound soft Mascarpone cheese
- 2 to 4 tablespoons sugar
- 1 teaspoon vanilla

Instructions

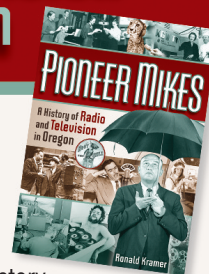
1. Set aside 6 attractive berries for garnish. Halve the remaining ones and combine with the wine. Refrigerate several hours.
2. Blend the cheese, vanilla, and sugar to taste. Spoon a little in the bottom of 6 wine glasses. Divide the drained berries between the glasses. Top with more Mascarpone, then the reserved berries. Spoon a little of the wine down the sides of the glasses.

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



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